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Harfen-Schule.

Méthode pour la Harpe.

Harp Method.



ANTON ZAMARA.


Ku.K. Kammervirtuose.
Professor am Wiener Conservatorium.
Adoptée au Conservatoire de Vienne.

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vol. 4

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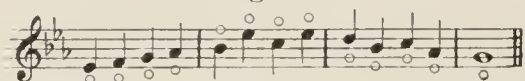
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IV. Abtheilung.

Flageolettöne.

Rechte Hand.

Um aufeinanderfolgende einfache Töne



erklingen zu lassen, biegemandie Finger-glieder derart in die Hand, dass sie den Saiten den Rücken zuwenden: dann lehne man ganz leicht das zweite Glied des zweiten Fingers gegen den Mittelpunkt der Saite, welche einen Flageolettton geben soll und lasse zu gleicher Zeit diese mit dem Daumen erklingen; man entferne jedesmal jedoch schnell die Hand, damit die Schwingungen nicht aufgehoben werden.

Flageolettöne.

Linke Hand.

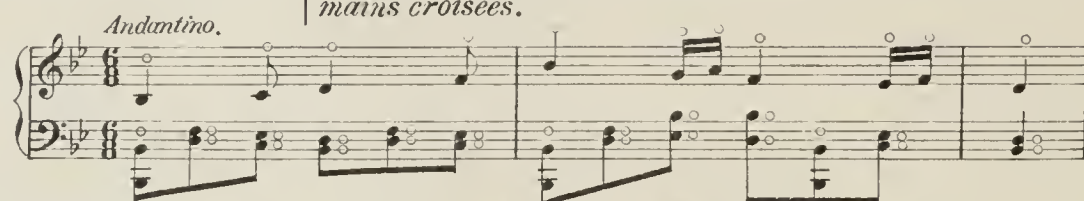
Man lege die Hand wagrecht auf die Saiten, so dass der dem Daumen entgegengesetzte Theil der Handfläche leicht an den Mittelpunkt der Saite, welche man erklingen lassen will angelehnt sei und achte auch hier darauf, dass die Hand schnell zurückgezogen werde.

Bei Intervallen und Accorden sind die nöthigen Finger hinzuzufügen, wohl verstanden aber, ohne die Lage der Handfläche zu ändern. Letztere muss sich besonders bei Accorden ihrer ganzen Ausdehnung nach auf die Saite stützen.

Vorstehende Stelle kann man auch ausführen, indem man nur den vom Daumen gespielten Noten die Wirkung des Flageolett verleiht; hiezu muss die Handfläche bloss die harmonische Saite drücken; für diesen Fall findet man die Null (o) nur oberhalb der höheren Note.



Beispiel, in welchem der Gebrauch und das Kreuzen der beiden Hände längere Phrasen in Flageolettönen auszuführen erlaubt.



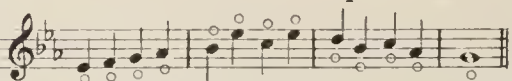
Um die zweihändigen Variationen auszuführen, muss die linke Hand die für die rechte Hand oben angedeutete Lage einnehmen, indem der 2^{te} Finger, die Handfläche ersetzt. Sonst kann die Hand nicht bis zu den hohen Saiten gelangen.

4^{ème} Partie.

Sons harmoniques.

Main droite.

Pour obtenir les tons simples suivants:



il faut plier les phalanges des doigts de façon que le dos soit tourné vers les cordes; on doit ensuite appuyer légèrement la deuxième phalange du deuxième doigt contre le milieu de la corde qui doit donner le son harmonique pendant qu'on le fera sonner avec le pouce en ayant soin d'éloigner chaque fois rapidement la main afin de conserver les vibrations.

Sons harmoniques.

Main gauche.

Il faut placer horizontalement la main sur les cordes de manière que la partie de la paume opposée au pouce s'appuie légèrement sur le milieu de la corde à faire sonner. Il faut également retirer rapidement la main.

Pour l'exécution des accords il faut employer les doigts nécessaires sans toutefois changer la position de la main. Celle-ci, surtout pour les accords, doit s'appuyer de toute son étendue sur les cordes.

On peut exécuter aussi la phrase ci-dessus en produisant l'effet des sons harmoniques uniquement au moyen des notes qui se jouent avec le pouce. Seulement pour y arriver il faut que la paume appuie légèrement sur la corde harmonique. Dans ce cas on ne trouve le zero (o) qu'au dessus de la note supérieure.

Exemple dans le quel il est possible d'exécuter des phrases de sons harmoniques plus longues en se servant des deux mains croisées.

Part IV.

Harmonic sounds.

Right hand.

To sound the following single notes:



bend the joints of the fingers in such a fashion inside the hand that they turn their back towards the strings; then lean with the second joint of the second Finger very slightly towards the centre of the string which is to produce the harmonic tone, but at the same time sound the string with the thumb, however remove the hand quickly that the vibrations will not be disturbed.

Harmonic sounds.

Left hand.

Place the hand on the strings in a horizontal position, so that the part of the palm opposite the thumb touches slightly the centre of the string which one intends to sound. The hand is to be removed quickly.

With intervals and chords one has to add the necessary fingers but without changing the position of the palm. In the execution of the chords the hand has to rest on the strings to its full extent.



This example can be executed in giving the effect of the harmonic sounds only to those notes played by the thumb. To do this the palm must repose delicately upon the harmonic string, and in this case one will find the zero (o) only above the higher note.



Exemple in which the employment and the crossing of both hands permits the execution of longer phrases in harmonic sounds.

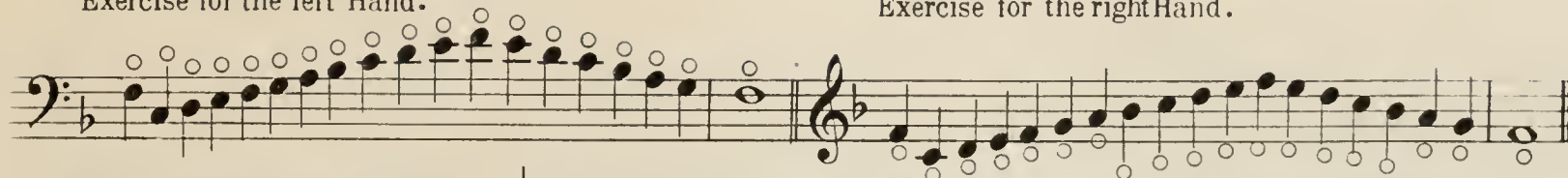
Pour l'exécution des Variations à deux mains, la main droite doit prendre la position de la main gauche indiquée ci-dessus, le 2^{ème} doigt remplaçant la paume. Autrement il est impossible que la main puisse atteindre les cordes supérieures.

In order to execute the variations for two hands, it is necessary that the left hand adopts the above explained right hand position, the second finger replacing the palm. Otherwise the hand cannot reach the higher strings.

Übung für die linke Hand.
Exercice pour la main gauche.
Exercise for the left Hand.

Übung für die rechte Hand.
Exercice pour la main droite.
Exercise for the right Hand.

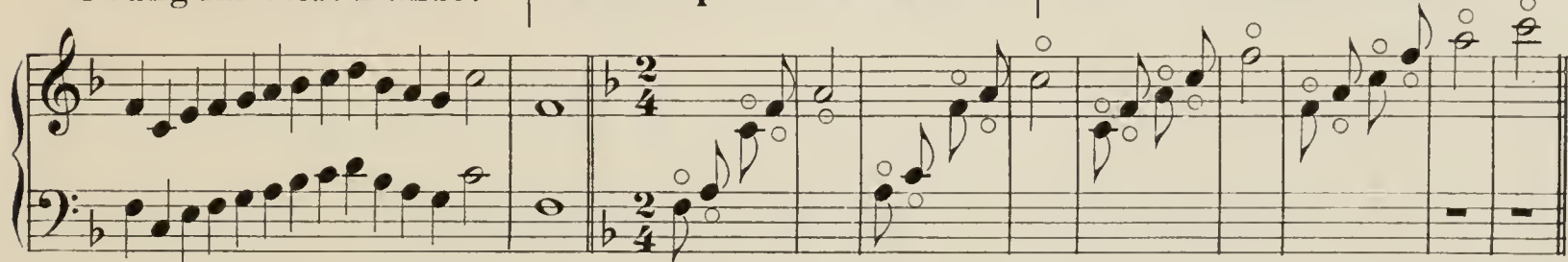
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Übung für beide Hände.

Exercice pour les deux mains.

Exercise for both hands.



Grave.



Allegretto.



Lento.



Übung für beide Hände.

Exercice pour les deux mains.

Exercise for both hands.

Moderato.



Einfacher Triller.

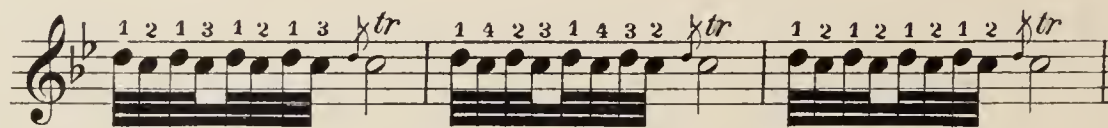
Um einen kräftigen, lebhaften und leichten Triller zu erlangen, muss man ihn mit drei Fingern ausführen, der erste spielt die obere Note, der zweite und der dritte spielen abwechselnd die untere Note.

Trille simple.

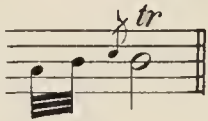
Pour obtenir un trille fort et léger il faut l'exécuter avec trois doigts; le premier doigt joue la note supérieure, le second et le troisième doigts jouent alternativement la note basse.

Single trill.

To attain a vigorous and easy trill one has to execute same with three fingers; the first plays the upper note, the second and third play alternately the lower note.



Beginn des Trillers
Commencement du trille
Beginning of the trill



Schluss des Trillers
Fin du trille
End of the trill.



Wenn mehrere Triller aufeinander folgen, dient der Schluss des ersten zugleich als Vorbereitung zum zweiten u.s.w.

Dans une suite de trilles, la fin du premier sert de préparation au second etc.

In consecutive trills the end of the first will serve as a preparation to the second and so on.



Die linke Hand braucht in Anbetracht ihrer Lage, zum Triller nur zwei Finger, den 1^{ten} und den 2^{ten}. Um im 2^{ten} Finger Kraft zu erlangen, strecke man ihn senkrecht auf der Saite aus, und halte den Ellbogen in gleicher Höhe mit der Hand.

Pour l'exécution du trille la main gauche, en raison de sa position naturelle n'a besoin que du 1^{er} et du 2^{ème} doigt. Pour donner de la force au 2^{ème} doigt il faut l'étendre verticalement sur la corde et tenir le coude à la même hauteur que la main.

For the execution of the trill, the left hand in consideration of its position employs only two fingers the first and the second. To strengthen the second finger one stretches same perpendicularly on the string and holds the elbow at the same height as the hand.



Andante affettuoso.

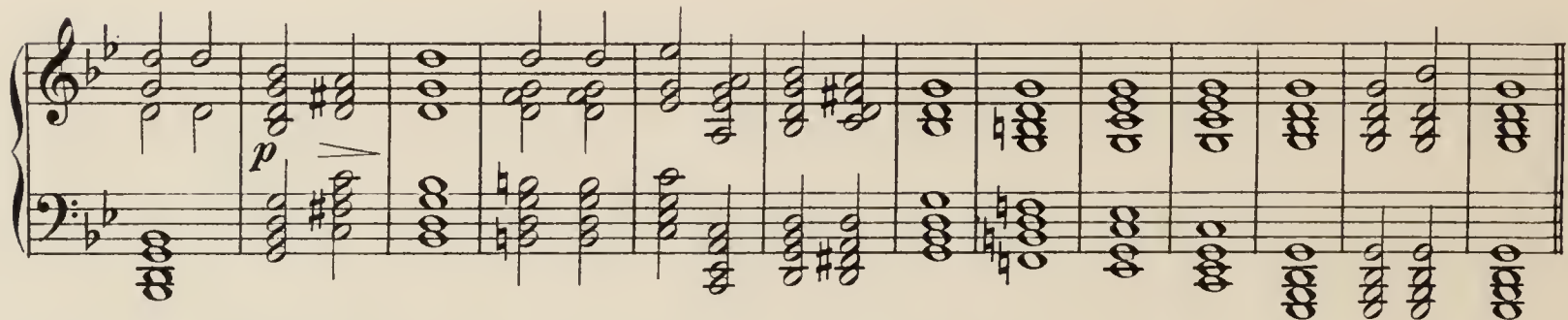
Andante affettuoso. This section consists of three systems of piano music. The first system is in 2/4 time, featuring a melody in the right hand with eighth and sixteenth notes, and a bass line with chords and eighth notes. The second system continues the melody with trills and grace notes, and the bass line with sustained chords. The third system features a more active melody with frequent trills and grace notes, while the bass line remains mostly chordal.

Allegretto.

Allegretto. This section consists of three systems of piano music in 6/8 time. The first system begins with a trill and a grace note, followed by a melody of dotted half notes. The second system continues the melody with dotted half notes and includes a trill. The third system features a more complex melody with eighth and sixteenth notes, including a sequence of sixteenth notes with fingerings 1, 1, 2, 3, 4, 1. The bass line throughout the section consists of chords and eighth notes.

Andante maestoso.

1.



Moderato.

2.



First system of musical notation, measures 1-6. The key signature is one sharp (F#). The music features a complex texture with many beamed sixteenth and thirty-second notes. A dynamic marking $(D\#)$ is present in measure 5.

Second system of musical notation, measures 7-12. The key signature is one sharp (F#). The music continues with intricate patterns. Dynamic markings $(D\#)$ and $(E\frac{1}{2})$ are present in measures 7 and 8 respectively.

Third system of musical notation, measures 13-18. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes. The system concludes with a double bar line and repeat dots.

Allegro vivace.

3.

Fourth system of musical notation, measures 19-24. The key signature changes to two flats (Bb, Eb). The time signature is 2/4. The music is marked p (piano). It features a series of beamed sixteenth notes with fingerings indicated by numbers 1-4.

Fifth system of musical notation, measures 25-30. The key signature is two flats (Bb, Eb). The music continues with complex patterns and fingerings indicated by numbers 1-4.

Sixth system of musical notation, measures 31-36. The key signature is two flats (Bb, Eb). The music features a series of beamed sixteenth notes with fingerings indicated by numbers 1-4. The system concludes with a double bar line and repeat dots.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands, using treble and bass clefs. The key signature is B-flat major (two flats). The piece features a variety of musical elements, including:

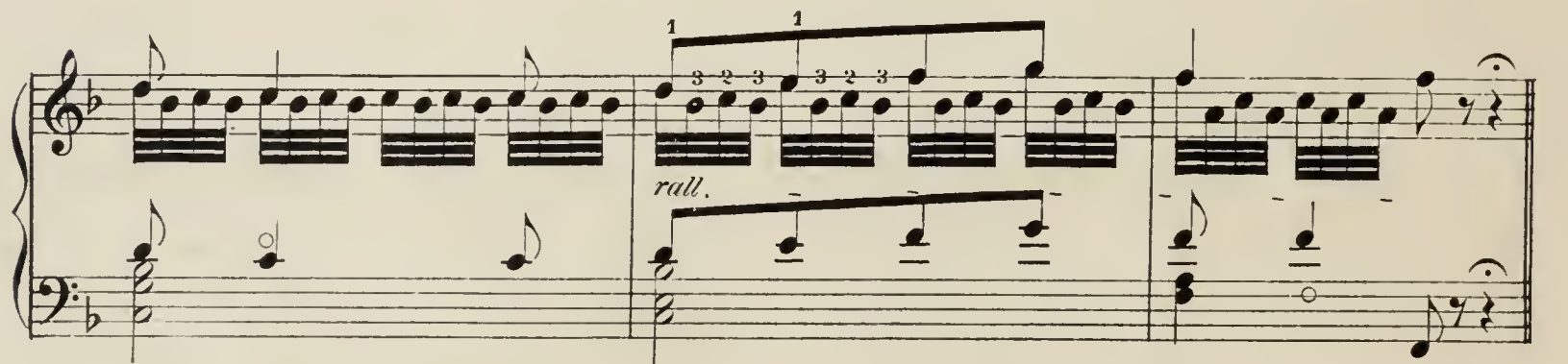
- First System:** The right hand plays a continuous eighth-note melody, while the left hand provides a harmonic accompaniment. A dynamic marking of *p* (piano) is present.
- Second System:** The right hand continues with eighth-note patterns, incorporating some chromaticism. The left hand has a more active role with eighth-note accompaniment. A dynamic marking of *p* is also present.
- Third System:** The right hand features a more complex eighth-note pattern. The left hand continues with a steady accompaniment. A dynamic marking of *p* is present.
- Fourth System:** The right hand plays a series of chords and eighth notes. The left hand has a more active role with eighth-note accompaniment. A dynamic marking of *p* is present.
- Fifth System:** The right hand features a more complex eighth-note pattern. The left hand continues with a steady accompaniment. A dynamic marking of *p* is present.
- Sixth System:** The right hand plays a series of chords and eighth notes. The left hand has a more active role with eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present.

 The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a final flourish in the right hand.

Andantino con moto.

4.

The score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system is marked with a '4.' and a 'p' (piano) dynamic. The music is characterized by intricate fingerings (1-4, 2-3, 1-4, 2-3) and a series of sixteenth-note runs in the right hand, while the left hand provides a steady accompaniment of eighth notes. The second system continues the melodic development with further fingerings (1-4, 2-3, 1-4, 2-3, 1-4, 2-3). The third system shows a continuation of the sixteenth-note patterns. The fourth system features a more complex melodic line with a key signature change to two flats (B-flat and E-flat) in the second measure. The fifth system concludes the piece with a final melodic flourish and a key signature change back to one flat.



Allegretto.

5.

Handwritten musical notation for the first system. The treble clef staff contains a melody with notes marked with fingerings (1, 2, 3) and dynamics (*m.s.*, *p*). The bass clef staff contains a rhythmic accompaniment with a *mf m.d.* marking. The time signature is 6/8.

Handwritten musical notation for the second system. The treble clef staff continues the melody with fingerings and dynamics. The bass clef staff continues the accompaniment, featuring a triplet of eighth notes in the first measure.

Handwritten musical notation for the third system. The treble clef staff continues the melody. The bass clef staff continues the accompaniment with various rests and notes.

Handwritten musical notation for the fourth system. The treble clef staff continues the melody. The bass clef staff continues the accompaniment with various rests and notes.

Handwritten musical notation for the fifth system. The treble clef staff continues the melody. The bass clef staff continues the accompaniment with various rests and notes.

Handwritten musical notation for the sixth system. The treble clef staff continues the melody. The bass clef staff continues the accompaniment with various rests and notes.

m.s. 4 3 2 1 2 7

f *p* *f* *f* *dim.* *assai.* *p* *pp* *Lento.* *f* *ff*

The musical score is written for piano and consists of six systems. Each system has a treble and bass staff. The key signature is one flat (B-flat). The piece begins with a series of rapid sixteenth-note passages in both hands. The first system includes a melodic line in the treble staff with fingerings 4, 3, 2, 1, 2 and a rest of 7. The second system features a piano (*p*) section with a slur over the treble staff. The third system has a forte (*f*) section with a slur over the bass staff. The fourth system continues with a forte (*f*) section. The fifth system includes a decrescendo (*dim.*) section. The sixth system begins with a piano (*p*) section, followed by a very piano (*pp*) section, then a *Lento.* section, and finally a forte (*f*) and fortissimo (*ff*) section. The piece concludes with a final chord marked 'ff' and a fermata.

Allegretto.

6.

The musical score is for a piece numbered 6, in 3/8 time, marked 'Allegretto.' It is written for piano and consists of six systems of two staves each. The key signature has one flat (B-flat). The music features intricate fingerings indicated by numbers 1-4 above the notes. The first system shows a complex melodic line in the treble and a supporting bass line. The second system continues the melodic development. The third system introduces a new melodic phrase. The fourth system features a more active bass line. The fifth system shows a return to a more melodic focus in the treble. The sixth system concludes the piece with a final melodic flourish. The notation includes various note values, rests, and fingerings throughout.

Moderato.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes various fingerings indicated by numbers 1-4. The bass line consists of a simple harmonic accompaniment, primarily using quarter and eighth notes. The score is divided into two systems by a double bar line. The first system contains 12 measures, and the second system contains 8 measures, for a total of 20 measures. The notation is clear and legible, with a focus on the melodic line.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a bass line. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written on a treble clef staff, and the bass line is written on a bass clef staff. The melody consists of two measures, each containing a sequence of eighth notes. The first measure has a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138,

[illegible]

The musical score is for a piano piece, likely a waltz, in 3/4 time. It begins with a piano introduction marked 'P' and 'Pizz.' (pizzicato). The introduction consists of a series of chords in the right hand and single notes in the left hand. The waltz section follows, marked 'V.' (Vivace) and 'Pizz.' (pizzicato). The right hand plays a series of chords, while the left hand plays a single note. The score includes fingerings and articulations.

8. *Allegretto.*
leggiere.

The musical score is for a piano piece, numbered 8. It is in common time (C) and has a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto' and the character is 'leggiere'. The score consists of six systems of two staves each. The right hand plays a continuous eighth-note pattern, while the left hand plays a simpler bass line. The final system ends with a 'dim.' (diminuendo) marking and a double bar line.

Andantino.

9. *Grazioso.* *Fine.* *D.C. al fine.*

Allegretto.

Allegretto.

Leggiero.



Moderato.

10.

Legato.

Musical score for piano, measures 10-19. The score is written for two staves (treble and bass clef) in 2/4 time, key of B-flat major. The tempo is marked "Moderato." and the articulation is "Legato." The score includes various musical notations such as notes, rests, and dynamic markings. The first system (measures 10-11) features a treble staff with a triplet of eighth notes (marked '3') and a bass staff with a triplet of eighth notes (marked '3'). The second system (measures 12-13) features a treble staff with a triplet of eighth notes (marked '3') and a bass staff with a triplet of eighth notes (marked '3'). The third system (measures 14-15) features a treble staff with a triplet of eighth notes (marked '3') and a bass staff with a triplet of eighth notes (marked '3'). The fourth system (measures 16-17) features a treble staff with a triplet of eighth notes (marked '3') and a bass staff with a triplet of eighth notes (marked '3'). The fifth system (measures 18-19) features a treble staff with a triplet of eighth notes (marked '3') and a bass staff with a triplet of eighth notes (marked '3'). The score concludes with a "rall." marking in the final measure.

2 3
Allegro .

11.

11.

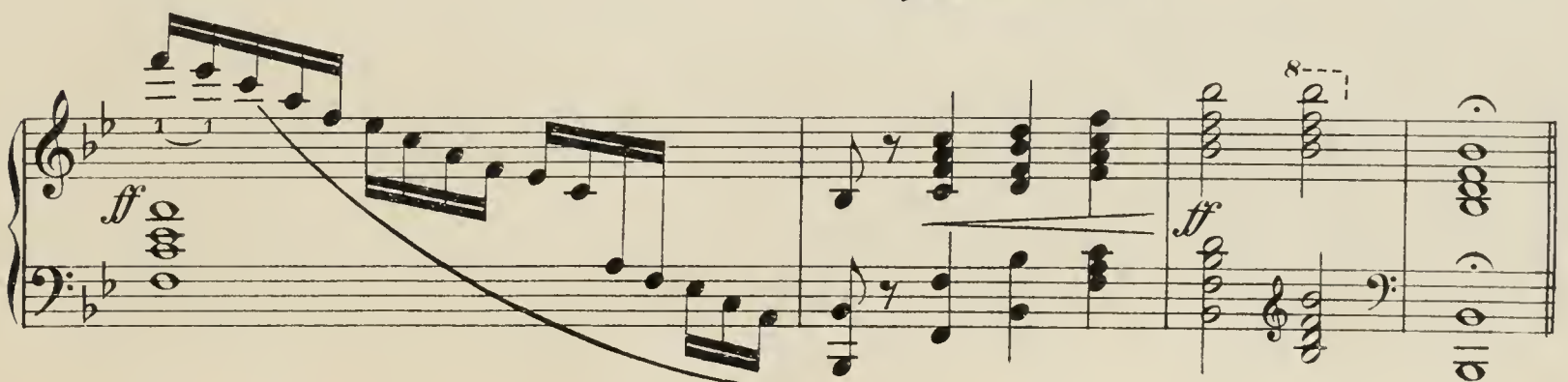
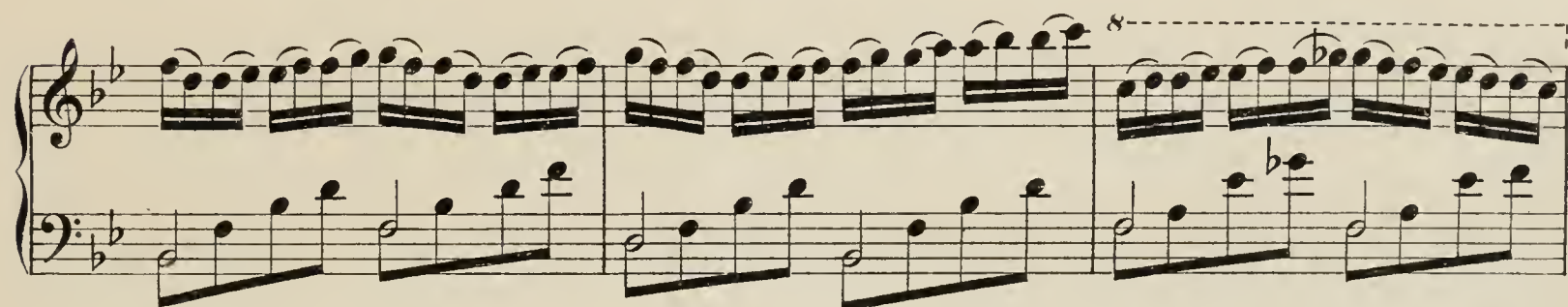
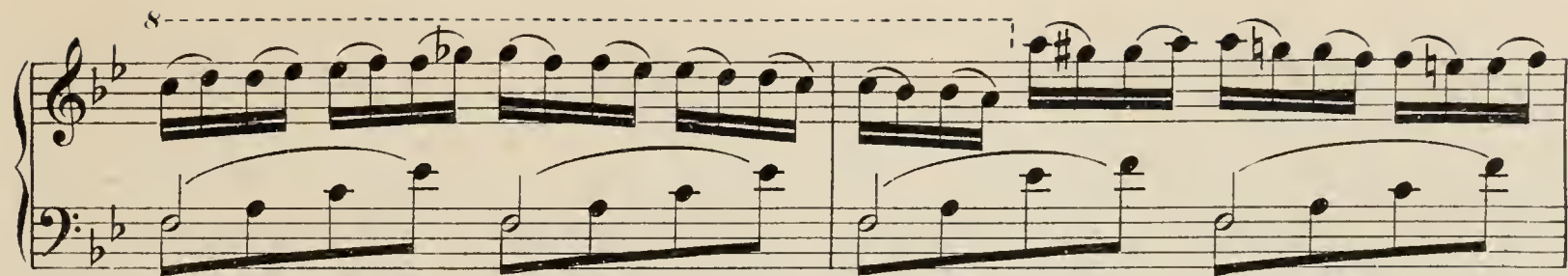
2 3

Allegro .

ff

1 2 4 3 1 2 4 3 1 2 3 4

2 3 2 1 2 3



Andante grazioso.

12.

pp *cresc.*

pp

dim. *pp* *cresc.*

pp

pp

pp

rall.

13.

ff

f

f

f

(c#)

allegro

14. *Allegretto.*

p

cresc.

staccato.

pp

dimin.

e

p

pp

15.

pp
Legato.

f

Fine.

D.C. al fine.

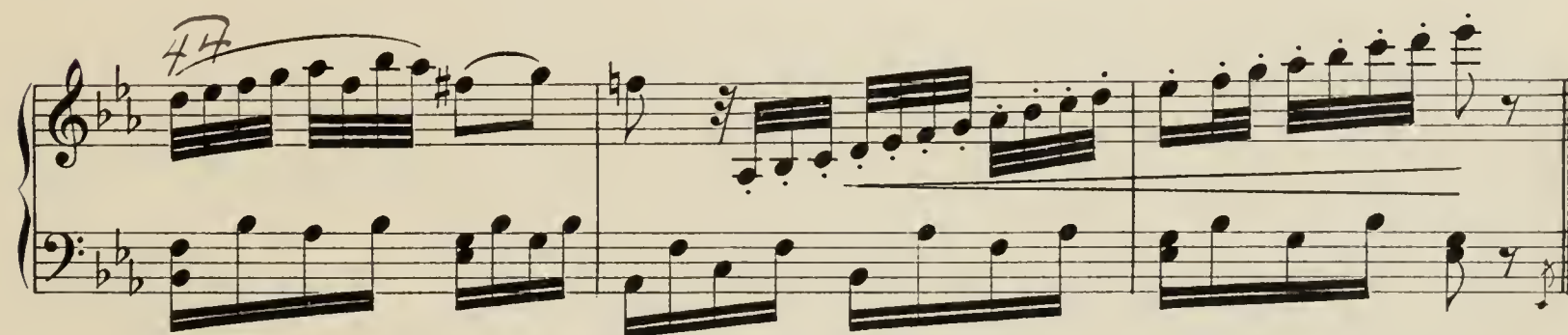
16. Cantabile. *con espressione.*

3 2 / 2 3 / 2 3 4 4

1 2 / 1 2

1 3

tr 12 13 *cresc.* *p* *dim.*



Enharmonische Etuden.

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Enharmonic studies.

Allegro vivo.



8

dimin. assai.

pp

pp a tempo.

affrettando.

16

f

Allegro con fuoco.

29

18.

Musical score for piano, measures 18-29, in B-flat major (two flats), 2/4 time. The score is written for a grand piano with treble and bass staves. The tempo is marked 'Allegro con fuoco.' The dynamics include *ff* (fortissimo), *p* (piano), and *pp* (pianissimo). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A repeat sign is present at the end of measure 29. The score is numbered 18. at the beginning of the first system and 29 at the top right.

ff

p

pp

rall.

a tempo.

ff

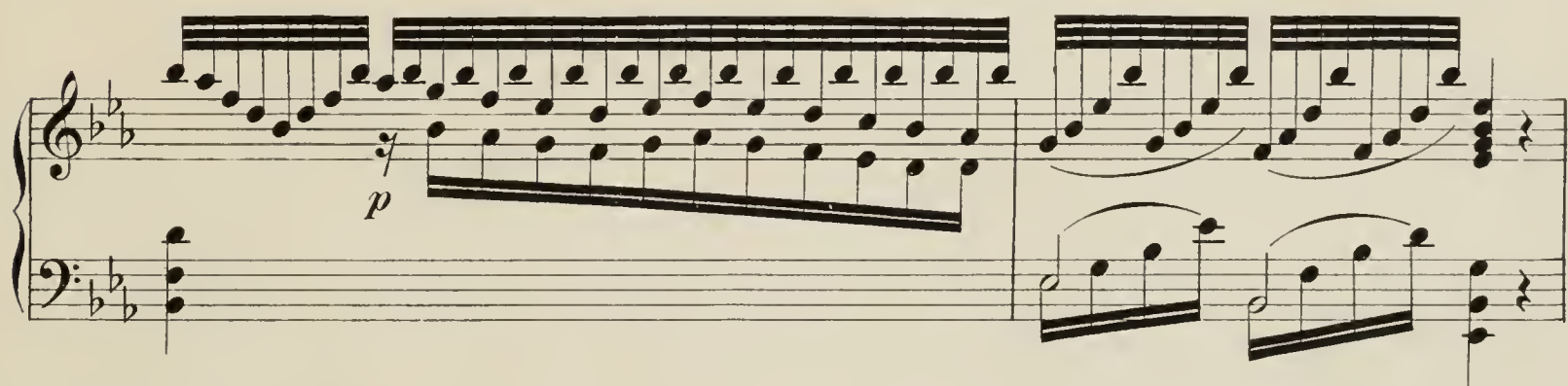
The first system of musical notation features a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music begins with a treble clef chord and a bass clef line. A long, sweeping slur covers the first two staves. The right hand plays a series of eighth notes, while the left hand plays a series of sixteenth notes. A dashed box labeled '8' indicates a specific measure. The system ends with a treble clef chord and a bass clef line.

The second system of musical notation continues the piece. It features a grand staff with treble and bass clefs. The key signature has two flats. The music begins with a treble clef chord and a bass clef line. A long, sweeping slur covers the first two staves. The right hand plays a series of eighth notes, while the left hand plays a series of sixteenth notes. A dashed box labeled '8' indicates a specific measure. The system ends with a treble clef chord and a bass clef line.

The third system of musical notation continues the piece. It features a grand staff with treble and bass clefs. The key signature has two flats. The music begins with a treble clef chord and a bass clef line. A long, sweeping slur covers the first two staves. The right hand plays a series of eighth notes, while the left hand plays a series of sixteenth notes. A dashed box labeled '8' indicates a specific measure. The system ends with a treble clef chord and a bass clef line.

The fourth system of musical notation continues the piece. It features a grand staff with treble and bass clefs. The key signature has two flats. The music begins with a treble clef chord and a bass clef line. A long, sweeping slur covers the first two staves. The right hand plays a series of eighth notes, while the left hand plays a series of sixteenth notes. A dashed box labeled '8' indicates a specific measure. The system ends with a treble clef chord and a bass clef line.

The fifth system of musical notation continues the piece. It features a grand staff with treble and bass clefs. The key signature has two flats. The music begins with a treble clef chord and a bass clef line. A long, sweeping slur covers the first two staves. The right hand plays a series of eighth notes, while the left hand plays a series of sixteenth notes. A dashed box labeled '8' indicates a specific measure. The system ends with a treble clef chord and a bass clef line.



- No. Pour Piano.**
35. **Album de Concert.**
No. 1. *Godard*, Au matin. No. 2. *Carlier*, Scherzo. No. 3. *Hackh*, Rose d'automne. No. 4. *Leschetizky*, Valse chromatique. No. 5. *Bendel*, Idylle. No. 6. *Liszt*, Rossignol. No. 7. *Carlier*, Chant du soir. No. 8. *Fischhof*, Sérénade. No. 9. *Joseffy*, Air de Pergolèse.
36. **Album de Salon.**
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75. **Album de Danse.** 15 Danses choisies.
26. *Bendel*, Fr., op. 14. *Mozart* Andante, Menuet, Adagio.
33. — op. 37. Feuillet d'Album.
No. 1. Valse. No. 2. Plainte. No. 3. Scherzetto.
62. *Berens*, H., op. 61. Nouvelle Ecole de la Vélocité. Cah. I.
63. — op. 61. " " " " Cah. II.
64. — op. 61. " " " " Cah. III.
65. — op. 61. " " " " Cah. IV.
44. *Clementi*, M., Sonatines.
40. *Czerny*, C., op. 299. Etudes de la Vélocité. Cah. I.
41. — op. 299. " " " " Cah. II.
42. — op. 299. " " " " Cah. III.
43. — op. 299. " " " " Cah. IV.
76. — op. 337. 40 Exercices journaliers.
77. — op. 365. Ecole de la Virtuosité. Liv. I.
78. — op. 365. " " " " Liv. II.
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13. *Gillet*, E., Album de six morceaux choisis. No. 1. Au Village. No. 2. Bonheur perdu, Valse. No. 3. Evocation. No. 4. Le rouet de grand'maman. No. 5. Sérénade de Pierrot. No. 6. La Coquette.
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46. — op. 50. do. Cah. II.
70. — op. 51. Le Progrès. 20 Etudes mélodiques. Cah. I.
71. — op. 51. do. Cah. II.
52. — op. 54. Six Sonatines. Cah. I.
53. — op. 54. " " Cah. II.
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49. — op. 82. do. Cah. II.
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51. — op. 83. do. Cah. II.
54. — op. 83. Velocity Studies for beginners, english fingering. Bk. I.
55. — op. 83. do. Book II.
28. *Kirchner*, Th., op. 105. 36 Etudes rythmiques et mélodiques. Cah. I.
29. — op. 105. do. Cah. II.
30. — op. 105. do. Cah. III.
37. — op. 106. Etudes pour servir de préparation à l'exécution des œuvres modernes. Cah. I.
38. — do. do. Cah. II.
66. *Köhler*, L., op. 242. La petite Vélocité. Cah. I.
67. — op. 242. do. Cah. II.
68. — op. 85. Etudes des Passages. Cah. I.
69. — op. 85. do. Cah. II.
31. *Kuhlau*, Fr., Sonatines, Liv. 1 (op. 20. 55. 59).
32. — Sonatines, Liv. 2 (op. 60. 88).
116. *Mendelssohn-Bartholdy*, F., Chansons sans Paroles.
83. *Mozart*, W. A., 18 Sonates.
34. *Olsen*, Ole., Petite Suite. No. 1. Fanitoul. No. 2. Mazurka. No. 3. Sérénade. No. 4. Danse-Caprice norvégienne. No. 5. Papillons.
39. *Pabst*, Louis, Miniaturbilder, op. 15. 20.
89. *Schmitt*, Al., Exercices préparatoires.
90. — Etudes op. 16. Liv. I.
91. — " " " " II.
57. *Schröder*, C., op. 62. 12 Etudes journalières pour donner de la force au 4^{ème} et au 5^{ème} doigt.
58. — op. 66. 14 Etudes pour le mouvement latéral des doigts.
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56. *Dont*, J., op. 41. Concert, revidirt von Nowotny.
10. *Gurlitt*, C., op. 61. Trois Sonatines. No. 1. Fa (F dur). No. 2. Do (C dur). No. 3. Ré (D dur).
6. *Jansa*, L., op. 54. Concertino pour Violon avec accomp. de Piano.
11. *Kayser*, H. E., op. 35. Quatre Sonatines très faciles.
96. *Lipinski*, C. Concert militaire. (*Hellmesberger*.)
8. *Locatelli* di Bergamo. Sonate en fa mineur (F moll) avec accomp. de Piano, harmonisée en vue de l'exécution au concert, par Zellner
114. *Mendelssohn-Bartholdy*, F., op. 64. Concert. (*Hellmesberger*.)
23. *Newell*, J. E., Le petit Violoniste, six esquisses faciles.
24. — Six morceaux récréatifs (faciles).
101. *Spohr*, L., Concert No. 2. (*Hellmesberger*.)
102. — " " 6. "
103. — " " 7. "
104. — " " 8. "
105. — " " 9. "
106. — " " 11. "
107. — " " 12. "
7. *Tartini*, G., Sonate en sol mineur (G moll) harmonisée en vue de l'exécution au concert, par Zellner.
9. *Vivaldi*, Antonio. Sonate en Ré mineur (D moll), harmonisée en vue de l'exécution au concert, par Zellner.
- Pour Piano et deux Violons.**
22. *Newell*, J. E., Six récréations faciles.
47. *Mozart*, W. A., Concertone arrangé et revu par F. David.
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15. *Gurlitt*, C., op. 56. 48 Etudes mélodiques pour le medium de la voix. Cah. I.
16. — do. Cah. II.
17. — do. Cah. III.
59. *Marchesi*, M. de Castrone, op. 21. L'art du Chant. Méthode pratique en trois parties. Vol. I.
60. — do. Vol. II.
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61. — op. 21. Méthode complète.
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3. *Kayser*, H. E., op. 20. 36 Etudes élémentaires et progressives. Cah. I.
4. — do. Cah. II.
5. — do. Cah. III.
27. — op. 62. Gammes.
88. *Kreutzer*, R. 40 Etudes revues et soigneusement doigtées par J. *Hellmesberger*.
- Pour deux Violons.**
108. *Gebauer*, 12 Duos pour deux Violons. (*Hellmesberger*.)
97. *Pleyel*, J. B., op. 8. 6 petits Duos. "
98. — op. 23. 6 Duos. "
99. — op. 48. 6 petits Duos. "
- Pour Viola seul.**
72. *Schrädieck*, H. Ecole de la Technique.
Cah. I. Exercices pour s'affermir dans les différentes positions.
73. Cah. II. Exercices de doubles cordes.
74. Cah. III. Exercices pour les différents coups d'archet.
- Pour Violoncelle.**
79. *Nöck*, Aug. 24 Etudes de Concert. Cah. I.
80. — do. Cah. II.
81. — 10 Etudes sans l'emploi du pouce.
- Pour Flûte seule.**
18. *Popp*, G., op. 413. Etudes journalières. Cah. I.
19. — op. 413. do. Cah. II.
20. — op. 411. Etudes de la vélocité. Cah. I.
21. — op. 411. do. Cah. II.
- Pour Orgue et Harmonium.**
113. *Schweneke*, J. F., 24 Morceaux d'un caractère différent dans toutes les tonalités et 24 Modulations pour l'orgue.
84. *Wachs*, P., L'Orgue au Salon. Berceuse, Chanson guillerette, Résignation, Gavotte, Pastorale, Marche séraphique.